

DEPARTMENT OF MUSIC

UNIVERSITY OF WISCONSIN-EAU CLAIRE

Presents

The Symphony Band

DONALD S. GEORGE, CONDUCTOR

SUNDAY, APRIL 2, 1978

4:00 PM

GANTNER CONCERT HALL

OVERTURE TO "CANDIDE"

Leonard Bernstein

Across the centuries, the cold, icy gleam of Voltaire's lively diatribe against senseless optimism has stimulated and infuriated readers. Another manifestation of that stimulation is the musical adaptation of "Candide" in the form of a comic operetta first performed on December 1, 1956. Leonard Bernstein's score for "Candide" was his third for the Broadway theatre. The former conductor of the New York Philharmonic Symphony Orchestra has many accomplishments as pianist, composer, conductor, and commentator for national televised symphony concerts.

The overture has been arranged for concert band by Walter Beeler.

VARIEGATION

Eugene E. Lassek

Composed in 1967, "Variegation, by the definition of its title, consists of variations by tone color of two main themes. The work received its premier performance by the University of Wisconsin-Eau Claire Symphony Band in 1970.

Eugene Lassek is a graduate of UW-Eau Claire, currently residing in Minneapolis.

SUITE OF OLD AMERICAN DANCES

Robert Russell Bennett

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|---------------------|---------------------|
| 1. Cake Walk | 4. Wallflower Waltz |
| 2. Schottische | 5. Rag |
| 3. Western One-Step | |

The Suite of Old American Dances, composed in 1950, is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which this festivity demands, recalling several of the characteristic dances remembered from childhood. The goal is achieved in a genuine piece of music and not a novelty as one might expect from such a setting. The composer has described the music as "native American dance forms such as the One-Step, Cake Walk, and Rag treated in a 'riot' of instrumentation colors". The composition is distinguished by superb effectiveness of instrumental writing and a facile flow of musical ideas.

I N T E R M I S S I O N

PAS REDOUBLE

Camille Saint-Saens

A wonderful Spanish march by a wonderful French composer. "Pas Redouble" is a fast concert march (double-quick step) reminiscent of Offenbach. It was originally written for 4-hand piano. The transcription for concert band is by Arthur Frackenpohl.

IRISH TUNE FROM COUNTRY DERRY

Grainger's name is synonymous with the title "Irish Tune from County Derry", popularly known as "Londonery Air" or "Danny Boy". Rightly so, for this Grainger's most popular and most frequently performed work for band. The tune itself was originally collected by Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in *The Petrie Collection of the American Music of Ireland*, Dublin, 1855.

Here Grainger shows his unique talent and understanding of the sonorities for the wind band. Through skillful use of harmonic color and texture Grainger has created a subtle yet powerfully moving composition that demands sensitivity and refinement from the interpreter and the player alike.

SHEPHERD'S HEY

The air on which this piece is based was collected by Cecil J. Sharpe, and given delightful instrumental dress by Grainger. In some agricultural districts of England, teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as *Shepherd's Hey*, which are played on the fiddle or on the "pipe and tabor" (a sort of fife and drum).

EL SALON MEXICO

Aaron Copland

Copland began "El Salon" Mexico in 1933 and completed it in 1936. The first performance took place in Mexico City of August 27, 1937, Carlos Chavez conducting. The transcription for Symphony Band was made by Mark Hindsley, retired director of the University of Illinois Bands.

Mr. Copland has written the following program notes for this composition:

From the very beginning, the idea of writing a work based on popular Mexican melodies was connected in my mind with a popular dance hall in Mexico City called "Salon Mexico". No doubt I realized, even then that it would be foolish for me to attempt to translate into musical sound the more profound side of Mexico; the Mexico of the ancient civilizations or the revolutionary Mexico of today. In order to do that one must really know a country. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the "Salon Mexico". Because in that 'hot spot' one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn't the music heard, but the spirit that I felt there, which attracted me. Something of that spirit is what I have hoped to put in my music.

SECOND SUITE IN F FOR BAND

Gustave Holst

- I. March
- II. Song Without Words - "I'll Love My Love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

The second suite for Band in F major is based on a series of old English melodies and is one of a number of works written for band by Gustav Holst. As a young man, having been a trombonist in a British military band, Holst became interested in writing for this medium. The first movement of the suite is a March comprising such melodies as Morris Dance, Swansea Town and Claudy Banks. The second movement is an old song without words, "I'll Love my Love." The third movement is the "Song of the Blacksmith" in which the sound of the anvil is heard and the fourth movement is a Fantasia on "The Dargason" introducing